

THE PHOTO-LITHOGRAPHER

Vol. 1 No. 12

1776 BROADWAY

NEW YORK, N. Y.

March, 1935

Several Code Agencies have distributed questionnaires asking establishments to record their opinion as to whether the N.R.A. should be continued or no. Only a prophet could answer the question as to what is going to happen to N.R.A.

Unless we are greatly mistaken the N.R.A. will be continued for a two year period. This will give industry time to consolidate, safeguard and press on with the gains which have been made during the past year.

In extending the Graphic Arts Code, consideration should be given to the overlapping in effort and expense of the Code Authorities and the Product Groups. All of these agencies have a job to do. None should be driven from the code—all should be brought into a closer fellowship. This can be best accomplished by settling the question of "What is an equitable assessment?"

Certainly if codes are revised they should have teeth. Code agencies cannot be expected to function effectively unless they are given mandatory rights over all establishments in the industry.

We believe this Product Group, greatly handicapped by lack of funds, has accomplished much in changing this industry from one of price warfare to constructive co-operation.

The Association is planning a broad scope of activity. Fair trade practices, cost work, cost studies, exchange of experience information, exchange of cost schedules, stabilization measures, publicity, promotion and education, help in training sales help, consideration of competition and complaints from within and without the industry—these factors provide part of the field ahead of this association.

We can with your support press on in this work. Are you with us?

SHOULD THE N. R. A. BE EXTENDED?

ESTABLISHMENTS OPERATING FULL CAPACITY

BY THE EXECUTIVE SECRETARY

Photo-Lithographers in the eastern part of the country report excellent business. A few houses are operating three shifts, a number two shifts and the vast majority because of the shortage of skilled mechanical help are unable to operate

more than one shift.

Competent strippers, platemakers and pressmen are not to be found. An advertisement was inserted for one week in The New York Times advertising for mechanical offset help. From those who answered these advertisements, the only competent offset help secured was one pressman.

Under heavy productivity establishments are in position to charge a price sufficient to bring quality into the product. The work coming into many houses is of the better kind, much of it being high grade black and white and color work. The larger houses now making a bid for quality work, are filling the smaller plants with the black and white combination work.

Polygraphic Company of America, Inc. recently finished a large Brochure for the National Broadcasting Company. The Brochure lithographed in five colors contains maps of the National Broadcasting chain of stations, charting listeners in various areas. The Brochure is receiving favorable notice from many quarters.

Two books produced by National Process Company, Inc. are receiving considerable attention. "Conquest of Tibet" by Sven Hedin (Dutton & Company) and "Off With Their Heads" by Peggy Bacon, (Robert McBride & Company) have been entered in the illustrated Book Exhibit and the American Institute of Graphic Arts as exhibits of the fifty best books produced during the year. In addition to these books the National Process Company is turning out many long runs of four-color maps for the most exacting users of this material in the country.



INKS

INKS

NOTHING BUT THE BEST

Recognizing the value of an exceptional black in the Photo-Lith field, we instructed our research department to concentrate on the development of new blacks to excel anything produced in the past by ourselves or our competitors.

After many months of effort, two new blacks were offered to the trade early this year which are now acclaimed by many Photo-Lith houses as the best in the market. We are selling large quantities of

EXCELLO PHOTO-LITH BLACK No. 1

EXCELLO PHOTO-LITH BLACK No. 2

If you are not using these blacks, can you afford to continue using anything but the best? Write or phone and we will tell you more about these products—better still, we will prove their value with a trial sample of either or both.

Sinclair and Valentine Co.

Makers of



PULP & DRY COLORS
VARNISHES & DRYERS

FOR ALL
PRINTING PURPOSES

Main Office and Factory

11-21 ST. CLAIR PLACE NEW YORK, N. Y.

Service Branches

BOSTON
60 PEARL STREET

CHICAGO

DAYTON
315 SOUTH MAIN STREET

BALTIMORE
24 SOUTH GAY STREET

215 SOUTH ABERDEEN STREET

PHILADELPHIA
115-119 NORTH CAMAC STREET

JACKSONVILLE

DALLAS

LOS ANGELES

SAN FRANCISCO

INKS

INKS

SELLING AN AGENCY

Some critical observations regarding offset salesmen, their methods and their lack of knowledge of their product with suggestions for improving this branch of salesmanship

• It is interesting to talk with buyers of advertising, printing and lithography. I recently had quite a conversation with one. After the luncheon I penciled down notes regarding our conversation and am developing them here for the benefit of the industry. This buyer said,

"It is mighty seldom that I am approached by a lithographic salesman who presents an intelligent, constructive solicitation and during the course of a year there are a good many representatives of lithographic establishments who seek the business of the advertising agency with which I am identified. The volume of printing and lithographing done under the direction of this agency is fairly large but the volume of business should have no bearing on this subject.

"Whether the account sought is large or small, the lithographic salesman should be fortified with some decidedly definite arguments to present in behalf of his establishment. It is surprising how so many salesmen can obtain any work whatever by just calling and inquiring whether or not a buyer is in the market. Bear in mind of course that this criticism is directed at the salesman who is making his first call, or at any rate a call on one who has never awarded him any work.

"My observations lead me to believe that only a few lithographic salesmen *KNOW* what they are talking about when they talk lithography. In all probability their lack of knowledge about lithography is to be attributed to the fact that they have never worked at the bench long enough to acquire more than a passing understanding of what lithography really amounts to, or it may be that the experience they have has been acquired in an establishment of poor standing or at any rate an institution that never contributed anything for the development of better lithography. A man's solicitation is certainly a reflection of this training. With the lack of experience in a good shop it logically follows that the salesman knows little or nothing of the allied trades of engraving, inks, paper stock, etc.

"To be sure it takes more than mere years of experience to enable a man to qualify as a lithographic salesman. The lithographer, like every other man, must continually read and study his text-books and trade papers to keep abreast of the times or he will just naturally "go to seed." The man who knows his business from A to Z is the man who commands the respect of all those who know him or know of him, and the lithographic salesman certainly has to know his business if he expects to increase his sales. The lithographer who has a thorough knowledge of his profession can go out and get new business with mighty little difficulty if he has any confidence in himself, and he will develop this new business simply because *HE KNOWS*. If he is a good talker and knows something of up-to-date selling methods, he will obtain new accounts with just that much more ease. A buyer thoroughly enjoys being solicited by a lithographic salesman who is so steeped in his subject that

he invariably has something new to tell, or to show, that concerns either his work or his shop—yes, there are such men.

"The man who *KNOWS* the subject of lithographing is not the type of salesman who comes in and says that he would like to be remembered now and then, or who appealingly asks for just a portion of the business. On the contrary, he is the type who can sell his institution as the one to be called upon in every instance when competitive bids are not necessary.

"There are advertising agencies who do not like to ask for competitive bids but such things are necessary evils when the clients of agencies request that work be awarded to the lowest bidder—consistent, of course, on a prompt-delivery basis. Many agencies believe in centralizing work in one shop.

"Far too many lithographic salesmen ever take pains to explain why their plant is equipped to satisfy, or to explain why their plant is entitled to consideration for color work, prompt delivery, lithographing and folding unusual broadsides, etc. Lithographic houses should have a rather well-defined, intensive training for the salesman. That such training is profitable for the manufacturer, salesman, and consumer has been well proved by the success of many big institutions, and surely lithographing is not a bit different from any other article so far as selling is concerned. So, unconstructive solicitations are not to be blamed entirely on the individual salesman, for the responsibility rests in a large measure upon the firms by whom the salesmen are employed. Perhaps they say nothing because there is nothing that can be said for their place! In that case they ought to get on the staff of some other institution, or sell out if it is the case of the owner who solicits.

"When a man comes into my office and can prove that his shop is unique owing to special equipment, pressmen of experience; or employees who have been understudies to men who enjoy a reputation of long standing for color work, who have been given some special training in that particular work; say a Planning Department or a battery of presses—one could go right on down the line detailing all the items that go to make a real lithographic house, but enough are mentioned to make the point clear—when a man can talk of one or more of these features as being the features which have given his house a reputation, then I feel that I am talking to a man who gives a constructive solicitation. In such a solicitation, concrete examples can be given of where the salesman's institution has proved to old clients that the equipment—either in machinery, men, or both—had been superior to that of competitors. Concrete illustrations will not only serve to drive the point home but what is more important they make the solicitation interesting.

"I think I am only human, however, when I back away from the braggadocio type. The salesman who makes extravagant claims about his shop is a good man *NOT* to patronize. This type of man forgets that "to err is human." Mistakes are bound to occur and particularly so in a lithographic establishment where there are many details to look after. It goes without saying that the only house that would

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THE PHOTO-LITHOGRAPHER

Published by

National Association of Photo Lithographers Administrative Agency,
Product Group E-7 of the Graphic Arts Code.
1776 Broadway, New York

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VOL. I

March, 1935

No. 12

PRINTERS LOSE CITY CONTRACTS FOR CODE VIOLATIONS

• Contracts for printing awarded by the City of New York to five commercial relief printing establishments of the 16th Zone have been cancelled because the successful bidders were found to be in violation of the cost provisions of the Code. The City will readvertise the proposals.

Complaints were filed with the Trade Practice Complaint Committee alleging that 13 establishments which had replied to the City's request for bids on printing were in violation of the Code. Investigation by the Confidential Agency for the Commercial Relief Printing Industry revealed this to be a fact. These findings were later upheld by the State NRA Compliance Board at 45 Broadway.

The five successful bidders were instructed to withdraw their bids and to state their reasons for so doing. Following is an excerpt from a letter to the City from one of the bidders:

Cancellation without default is respectfully requested of Contract No. — for furnishing printed matter on the following schedules —.

"The State NRA Compliance Director of the National Recovery Administration has notified us that this contract and bid are in violation of the Graphic Arts Code and that we would be subject to a fine of \$500 for each day violation continues. It was requested that we forfeit the contract and cease all work.

"To avoid inconvenience in the various departments and offices concerned and to allow time in which other pro-

visions may be made for obtaining this printed matter, the Code Authorities have agreed to permit us temporarily to continue to furnish the work involved up to but not beyond March 31, 1935. Should your department make other arrangements prior to that date, we will discontinue work sooner on notice from you. However, in no case can we continue work after March 31st on the existing awards."

WHAT ABOUT YOUR HELP FOR TOMORROW?

• It is difficult to obtain sufficient skilled mechanical help today. What about tomorrow with the influx of many new concerns in the field?

In almost every center, there are young men who are graduated from drawing, letter, art and architectural classes, who are looking to break into a forward looking industry—these boys with little training make excellent opaquers and tuschers.

Boys who have studied chemistry, chemical engineering, photography should with some training make good camera, strippers and plate men. Certainly they have a big edge on the uneducated beginner, and usually they will come into the photo-lithographic industry and learn at a beginner's wages.

It is difficult to train pressmen. A good relief pressman, not so old that he refuses to listen, can under proper training, be developed into an offset pressman.

Today many newcomers to this industry are making attractive offers to skilled mechanical help. It is the duty of every photo-lithographic establishment to be training mechanical help. After this help is competent there is one sure way of holding them and this is by paying a wage sufficient to make them unwilling to shift.

Take a personal interest in the proper selection of boys you introduce to our art and mystery. These boys will be the master lithographers, foremen and journey men of the future. The stream can rise no higher than its source. Far too many insufficiently schooled boys are in the lithographing houses. Take no boy who has not applied himself diligently and with reasonable effectiveness in the public schools—none who cannot read and write and compose a brief letter satisfactorily—not perfectly, but not stupidly. It is by brains, not by hands, that lithographers succeed in becoming masters of their art. As to character, take no boy whom you would not invite to visit in your own home.

LITHOGRAPHED IN U. S. A.

• Lithographers producing stationery and advertising matter for mailing as third class to Canadian addresses are reminded that the words "Printed in U.S.A." must appear on any piece of advertising literature and also on the envelope or container. This regulation of the Canadian Post Office has been in effect for a number of years but is being more rigidly enforced recently.

• Sometimes the less expensive thing is really the more expensive. Many lithographers have entirely wrong ideas of economy.

EFFECTIVE SELLING OF CREATIVE PRINTING

In the March issue of "Printing," Frank I. Commanday of Commanday-Roth Co., of New York, delivered an interesting and profitable lesson on Creative Selling. With permission of "Printing" we publish below part of the article:

• The most important element in business is *selling*. Since we are here classified as salesmen, we are in what is probably the greatest business in the world.

What is salesmanship? I believe it is the intelligent approach of a prospect by a person who is honestly convinced that the prospect should buy his goods or services.

A good salesman should be equipped with: (a) a knowledge of his business, (b) sympathy, (c) honesty, (d) convincing and clear speech, (e) quick thinking and alertness.

To give you an example of a recent experience of poor salesmanship: A paper salesman had made several calls on our firm. He finally approached me, saying, "What can I do to sell you paper?" My answer to him was that if he would not take up my time to answer a question that he should be able to answer for himself, I would try and sell printing, of which paper is a part. If his firm could be of service to us with the type and character of paper that we required, we would get it from his firm—provided, however, we were not already buying that type of paper from other sources that had been servicing us well in the past.

I tried to impress upon him the fact that he should think for himself. How he can best be of service to us was his problem—for him to solve. He lacked a number of the elements a good salesman should have as part of his equipment.

We have all read many articles written by advertising men and agency production men, as well as listened to many speakers, who have had the question put to them by printers: "How can we be of service to you and sell you printing?"

Doesn't that question put to those individuals on whom the questioner wants to impress ability and a knowledge of your business—whose confidence he wants to obtain—demonstrate that he does not possess the necessary knowledge or ability and that he doesn't merit their confidence? Is it not the salesman's task to prove why he should get the business and to demonstrate how well he can serve the prospect?

The instances are altogether too rare where an advertising man or agency production man consults a printer on how he should do a certain job. The answer to that again is—do your own thinking. What right has the printer to *pretend* to counsel when he is *asking* for counsel? It is no wonder that agency production men and many manufacturers lack faith in printers.

INTERVIEW DESCRIBED

• I want to show you a unit completed by our organization today and outline briefly what was necessary to create this unit. I hope you will forgive the personal reference, but

since it is something which was just done, it will serve to illustrate the point.

I held an original interview with our client which lasted about an hour-and-a-half. During our interview he explained as much as he could about the product. He gave me former sales literature. We then proceeded to gather competitive literature. It was then necessary to study the points and literature brought out in the first interview. A discussion was had in our office at which were present our merchandising man, copy man and art director. Later, each of us again analyzed the problem and put down our thoughts, and after these thoughts were assembled, the copy man proceeded to write captions and a paragraph or two of the proposed copy. Our art director made a visual which was submitted to the client. After his approval of the visual, this final dummy was designed. You can see for yourself that a considerable amount of time was consumed and a good deal of money spent in the preparation of this unit.

Would you say that we would have the confidence of our client if we were doing this "for nothing?" I don't think so. No sane person would expect such an effort not only for nothing, but he would not expect it to be done speculatively.

Certain people in our industry *pretend* to do what I call printed salesmanship or printed advertising—but, the type of client we are all seeking is quick to differentiate between *real knowledge* and *pretense* at knowing the business. It is this pretense on the part of some printers that is the greatest hindrance to the success of other printers who really know how to do a good printed advertising job.

Business men want help in this direction. The economic condition today has forced many business houses to dispense with their advertising managers, or the persons handling their printed advertising. They would like to fall back upon an able outside source. When they call in a printer to do a printed promotion job who pretends to know and fails to do a good job, the prospect is lost to the entire printing industry for a long time.

The question has been asked of me: Can a printer do as good a job as an advertising agency on one or more printing advertising units? My answer is: Not only can a printer *who is properly equipped* do as good a job, but he can do an even better job than an agency. It stands to reason that if a printer is equipped with the knowledge of how such a job should be done—the knowledge and ability to conduct investigations, analyze, study and write a complete sales promotion plan, plus the printing knowledge—he is better equipped to do a good job.

Now, to answer the question originally given me: "If a prospect whom you have not sold before offers you an opportunity to submit a sketch and price on a job for which his regular printer is also submitting a sketch and price, what do you consider the proper procedure?"

It appears obvious to me that if a prospect invites you to submit a sketch and price on a job on which his regular printer is also submitting a sketch and price, that he hasn't the confidence in the ability demonstrated by past performances of his regular printer. The thing to do then is to \$0

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The Trend . . .

is definitely to Miles Machinery Company. The number of new installations and repeat orders on plate making equipment indicates this. Here is the reason for this trend: - - simple, sturdy equipment free from all unnecessary gadgets, and well serviced.

Where can you buy more?

Miles Machinery Company
478 West Broadway
New York City

Increase Your Sales to Photo-Lithographers!

If you sell any of the numerous products used by photo-lithographers you should keep your name and product constantly before the executives of this rich market. You can do this at the lowest cost by advertising regularly in the Photo-Lithographer, the official publication of the National Association of Photo-Lithographers.

This publication is read each month by every important photo-lithographer in the country. No other medium offers this concentrated, economical coverage.

We are offering the following special rates to the first advertisers who take advantage of this widely read medium for a six month period.

Full Page $7\frac{1}{8} \times 9\frac{1}{2}$	\$25.00
Half Page $4\frac{1}{2} \times 7\frac{1}{8}$ or $3\frac{1}{2} \times 9\frac{1}{8}$	15.00
Quarter Page $3\frac{1}{2} \times 4\frac{1}{2}$	10.00

*These rates are for copy ready for the camera.
Additional charge for halftones at trade prices*

**NATIONAL ASSOCIATION
OF PHOTO-LITHOGRAPHERS**

1776 BROADWAY • NEW YORK CITY

Circle 7-4948

SUPERIORITY COUNTS!



Negatives with 100% Sharpness

Sharpness is the essential feature of a negative.

Greater Speed

Means greater production and saving of lights and labor.

Greater Density

with Better Whites gives a stronger and cleaner plate.

*The Best Negative Paper ever manufactured.
Investigate!*

POLYGRAPHIC CO. OF AMERICA, INC.

FILM DIVISION

310 E. 45th St., New York, N. Y.

14 E. Jackson Blvd., Chicago, Ill.

QUOTATION AND ACCEPTANCE FORM BEING USED BY PHOTO-LITHOGRAPHERS

• Several photo-lithographers in New York are using a **QUOTATION AND ACCEPTANCE FORM** which insures complete understanding between the photo-lithographer and his customer. The form, a four page, 8½ x 11, is perforated in the center so the buyer can keep the quotation and mail back the acceptance to the photo-lithographer.

STANDARD PLANOGRAPH TRADE PRACTICES

1. **ACCEPTANCE**
This quotation is subject to acceptance within ten days.
2. **ORDER**
Regularly ordered orders cannot be cancelled except upon terms that will compensate against loss. The customer guarantees the legal propriety of all matters submitted to the planographer for printing and/or publication and will indemnify the planographer against all claims and responsibility arising from the planographing and/or publication of such matter, including the legal expenses and disbursements incurred by the planographer in contesting the same.
3. **EXPERIMENTAL WORK**
Experimental work performed on orders, such as sketches, drawings, compositions, plates, presswork and materials will be charged for.
4. **CONTRACTS OR AGREEMENTS**
All contracts or agreements must be drawn up in accordance with the approved industry uniform sales agreement. All contracts shall contain provisions to protect the planographer against an increase in the cost of material and labor and taxes imposed by Federal, State or Municipal Government.
5. **SKETCHES AND SAMPLES**
Sketches and samples furnished by the planographer shall remain the property of the planographer and no use of same shall be made, nor any idea obtained therefrom be used, except upon compensation to be determined by the owner.
6. **REVISIONS AND PLATES**
Drawings made and manipulated by the planographer and plates made from the original design used in planographing the order, remain the exclusive property of the planographer unless otherwise agreed upon in writing.
7. **PROOFS**
(a) Proof of setproof or typographic material: Proofs of setproof or typographic material not in excess of two sets will be submitted with original copy. Corrections if any, must be plainly written in the margin of the proof and returned with the original copy to the planographer marked "O.K." or "N.O.K." as corrected and signed by the person duly authorized to issue an order. If revised proof is desired, request must be made for the same when first proof is returned. No responsibility for errors is assumed if work is reproduced as per customer's O.K.
(b) Two by four proofs: A special charge will be made for two by four proofs.
(c) Resubmissions: An extra charge will be made for resubmissions when requested unless this form of work is called for when estimate is given. Customer should be present when the form is made ready on the press so that no press time will be lost. Proofs standing idle awaiting "O.K." from customer will be charged for at regular production hour rates.
8. **AUTHOR'S ALTERATIONS**
Time consumed by reason of author's alterations of copy, changes made in work or materials, detection of presswork, and other delays caused by customer will be charged for at current rates. If through planographer's error, work has to be done over, there will be no extra charge, but if through customer's error or change of instructions it must be done a second or third time or more times, such extra work will be an additional charge.
9. **POSTAL CARDS AND STAMPED ENVELOPES**
Being a cash expenditure, customers are expected to furnish these with their order. If they are not furnished, an extra charge of 10 per cent for additional services for securing will be made on the amount required to purchase them.
10. **QUANTITIES DELIVERED**
Owing to manufacturing fluctuations, a variation of 10% either in excess or deficiency shall constitute an acceptable delivery, the variation to be charged for or deducted at the pro rata rate for excess copies.
When paper is made to order, shortages or excesses to conform to bill trade custom.
11. **HANDLING STOCK**
A charge of 10 per cent of the value of all paper stock furnished by customer will be made for handling and care of the same.
12. **CUSTOMER'S PROPERTY**
All plates, cuts, paper and other property held for a customer are held at customer's risk, and printer assumes no responsibility for loss or damage by fire, water, or for any other cause.
13. **SPECIAL PACKING AND SHIPPING**
An extra charge shall be made for special packing and shipping.
14. **INVOICING WORK ON COMPLETION**
Goods shall be invoiced on completion and, if stored, the buyer shall pay a special storage charge of one (1) per cent per month.
15. **DELIVERY**
All goods are sold f.o.b. point of manufacture. Delivery to common carrier shall constitute delivery.
16. **HOLDING PLATES**
Plates held over thirty days at the request of the customer shall be subject to a storage and handling charge.
17. **PREMIUM FOR RUSH SERVICE**
A charge shall be made for work produced in time less than that considered normal, three days. The premium for rush service shall be not less than 50% additional for twenty-four hour service or less, and 100% additional for work produced in forty-eight hours but more than twenty-four hours.
18. **DISCOUNTS**
No discount shall be allowed a purchaser who purchases for resale.
19. **CHANGE ORDERS**
No work shall be solicited on a change or speculative basis.
20. **NON-RESPONSIBILITY**
Seller shall not be liable for any default or delay in performance caused wholly or partly (1) by strikes, fire, floods, accidents, shortages of labor or materials; (2) by any cause not included in the foregoing which is beyond control of seller.
21. **CLAIMS**
All claims must be made within five days of receipt of goods.
22. **COMPLAINTS**
All agreements are made and all orders accepted contingent upon strikes, fire, accidents, unusual market conditions, or causes beyond our control.
When unusual delay in execution of contract is caused by customer, planographer is entitled to payment for labor performed and materials purchased to date.
23. **TAXES**
The buyer agrees to reimburse the seller to the extent permitted by law for any Federal, State, Municipal and/or other similar tax.
24. **TERMS**
Net cash, first of month following date of delivery unless otherwise provided in writing. Interest charged on past due accounts. No discount for anticipation.

HIRING A SALESMAN TO SELL PHOTO-LITHOGRAPHY

• Good photo-lithographic salesmen are very scarce. Those who are selling a volume are selling black and white and color and the all-important item of quality. Of necessity these salesmen must connect with houses of proven ability. When a good salesman shifts be sure it will be to a quality house.

If the sum total of money paid by photo-lithographers to so-called "salesmen" were known it would be an amazing sum. One so-called "salesman" recently, with a wide range of friends in the buying market, secured drawing accounts from several photo-lithographers. At the same time he was drawing a salary from an electrotypist. In none of the connections did he earn his draw. After he had worn out his welcome in the New York field he journeyed on to other areas "to sell photo-lithography." Is he on your payroll now?

Newcomers who wish to sell in the New York area are finding they must at least tell a straight story before they

In preparing the quotation the typist by the use of carbon paper types both the quotation and acceptance at one time. The back of both the quotation and acceptance list trade practices which as stated in the quotation become part of the specifications.

A photo-lithographer and the industry as a whole stand to gain through the use of a **QUOTATION AND ACCEPTANCE FORM** such as is shown below:

JOHN S. SWIFT CO., INC.

Planographers

OPERATING PLANTS IN NEW YORK · CHICAGO · ST. LOUIS
230 WEST SEVENTEENTH ST.
NEW YORK, NEW YORK
TELEPHONE - CHELSEA 31210

Dear Sir:

We are pleased to submit the following quotation, subject to terms and conditions set forth on back hereof:

Please refer to this quotation number _____

SPECIFICATIONS:-

If the above proposition meets with your approval, kindly sign and return the attached copy as your acceptance of our proposition.

Yours very truly,
John S. Swift Co., Inc.

Per _____



come to bat. One so-called "salesman" from Boston recently came to headquarters looking for a list of firms who might need salesmen. When asked what he previously had sold, he replied "paper for a jobber in Boston." When queried this man did not know the difference between offset and bond paper. He couldn't remember the names of the papers sold in Boston!

Salesmen who claim they have sold printing, paper or been connected with the Graphic Arts in some way or another should at least be acquainted with the terms used. To ascertain quickly whether they do know anything about the industry is to hand them a copy of the "Saturday Evening Post" or some similar publication and ask them to point out a vignette, a silhouette, a combination, leaders, a process plate, register, a run around, a line cut, an ascender, a descender, a highlight, a bleed, a swash and alignment. Hand them a piece of material and ask how they would tell whether it is printed or lithographed. Under this test many so-called "salesmen" will flee in utter dismay.

HOW THE OTHER FELLOW OPERATES

• We are receiving scores of requests from printers, brokers, lettershops and others to be put on the mailing list of The Photo-Lithographer. At present The Photo-Lithographer is being sent without charge to every known-owner of photo-lithographic equipment in the country. That it is widely and thoroughly read is evidenced by the many letters which come to hand.

This issue has been typeset and the advertising contained in its columns cover but part of the expense of getting it into your hands. We suggest that those who request to be put on the mailing list include with their request a small check toward our industry work.

It is planned to carry code and trade association news in each issue. In addition we plan to give industry information which will serve in every day problems. If we secure sufficient advertising, we plan to carry articles on selling, production and management. These papers will not theorize, but will get at the heart of the subject matter. A few of the subjects to be published are:

Why Should a Buyer Buy All of His Requirements from One House?

Why Should a Buyer Sign a Contract for All of His Black and White Work? The Contract in Detail.

Selecting a Bond or Offset Paper on Which to Standardize.

The Difficulty of Finding Salesmen—Hiring a Salesman—Basis of Remuneration—Commission Versus Salary.

Production Problems—Scheduling Work Thru the Plant—Keeping Delivery Promises.

The Distribution of a Price List—Is a Price List Desirable?—The Makeup of a Price List.

Keeping Costs in the Photo-Lithographic Industry—Uniformity—Estimating Forms—Cost Forms—The Monthly Cost Summary Form.

How an Extra Color Has Helped Put a Campaign Across. Why the Buyer Should Use an Extra Color.

Buying New Equipment—Speculating Versus Investing.

How Long Will the Industry Stand for Inferior Supplies—Paper and Film Negatives—Zincs—Chemicals.

Improving the Photo-Lithographic Product—What Every Photo-Lithographer Should Do.

Building an Advertising Piece to Sell Accounts Rather Than Orders—Material Which Should Be Included. Why It Will Sell the Product.

Who are the Best Prospects for Photo-Lithographers? Building a Prospect List. Selling Orders or Accounts. A Real Opportunity for Real Salesmen.

Selling the Plants Technical Personnel, Its Equipment and Management.

Training a Sales Force. How It Can Be Done.

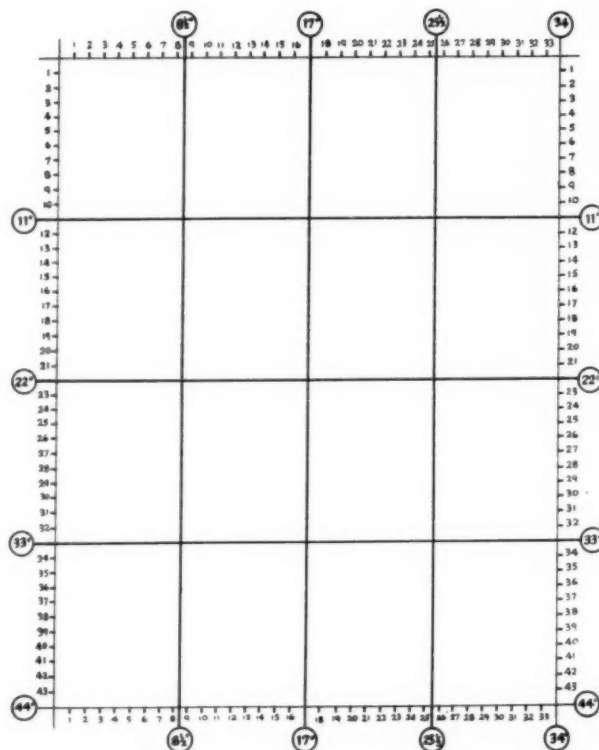
Overcoming Buyer's Excuses for not Buying.

How One Salesman Built Himself a Drawing Account of Over \$10,000 a Year.

The Camera—Does It Have a Sales Story? Selling Paper Film and Wet Plate Work.

A Sales Presentation Which Should Sell Accounts.

In addition we will be pleased to prepare papers on subjects requested which will be of interest to many readers.



HELPING THE BUYER FIGURE THE COST OF HIS JOB

• One of the photo-lithographers in the mid-west distributes a Price List with prices beginning at \$4.00 per hundred. This concern specializes in fine halftone reproduction work. In printing its price list this establishment helps the buyer figure his job by showing a form 34 x 44 divided into $8\frac{1}{2} \times 11$ units. They say to their customer; "You can take any part of the sheet. The price will be based on the number of $8\frac{1}{2} \times 11$ units your requirements will cover. For instance, a 19 x 25 broadside would take up six units and consequently be priced on a six unit basis. Folding, punching and any bindery work will be charged for at standard rates."

The Chart used in this Price List is shown above.

This chart will aid you in arriving at the number of units which any odd or large size sheet would take up. The price would be governed by the number of units covered.

It is intended to make The Photo-Lithographer a real help to the establishments in this industry. Selling prices in this and every other industry are governed by the volume of work available. If we can spread the story of how some photo-lithographers secure work enough for three shifts a day—if the volume is increased, prices will without much effort follow upward. The law of supply and demand has not been changed.

Whether we can continue with our publication and industry work depends in large measure on the support we receive from those who sell our industry and from the photo-lithographers. May we have your support?

DOES IT PAY TO ADVERTISE?

• Ardlee Service, Inc., New York, have signed a lease for 21,000 feet of floor space at 28 West 23d Street. In the course of two years, B. S. Rosenstadt and Lee Rosenstadt the principals in this company have built up a sizeable offset volume.

Because this concern has produced quality work on a counselling service basis, it now finds itself unable to handle the work in its present quarters.

It is interesting to note that the company has turned down unprofitable one-time customers and cultivated accounts which contribute a volume of quality black and white and color work for their presses. The offset end of their business has been built as a result of extensive advertising supported by good selling and quality production.

"Out-of-Print," a sixteen page booklet is sent each month to over 14,000 prospects by this progressive concern. The Ardlee Company is reported as investing over \$800 each month in Direct Mail Advertising.

FOUR-COLOR PRESS BOUGHT BY NATIONAL PROCESS COMPANY

• A four-color Harris offset press is now operating in National Process Company. The press is producing four color maps in excellent register at high speed.

It is an impressive sight and a high tribute to engineering and mechanical genius to see blank paper being fed into this press at one end and completed four-color maps coming out at the other. Register is obtained in putting a sheet of paper through the press for four colors at the same moment.

The National Process Company is running full time with last month's business the greatest in the history of the company.

HANDICAPPING SALESMEN

• "Fire me" said a progressive salesman to the proprietor, "I'm costing the house too much."

"What do you mean?" asked the boss, a puzzled expression on his face.

"I mean just this," replied the salesman. "I'm spending so much of my time explaining to prospective customers who I am, who my house is, what our goods are and why they are worth buying that I don't have much time left for selling. You know that a salesman rarely closes with a new prospect on his first call—the standing of the house must be established and the worth of the goods must be proved before he can do business. I find a lot of people who have never heard of photo-lithography."

"I am introducing our firm to buyers when I should be selling those buyers our goods. I am giving an explanatory talk where I ought to be giving a sales talk. I am developing acquaintances instead of consummating sales. I am merely educating prospects, not selling them."

"I am drawing a salesman's pay, but am not doing a salesman's work, nor getting a salesman's results. My sal-



ary is not too large for a salesman but it is too large for an "introducer," therefore I am a money-loser for the house. Introductory work is a very necessary part of selling but it cannot and should not be done in person—it is too slow and expensive."

"Well, what is the answer?" asked the proprietor.

"Do the greater part of the preliminary work for me by means of effective advertising before I reach the prospect," the salesman suggested. "It can be done 100% better and cheaper in this way than I can ever hope to do it. It will increase my efficiency because I can then dispense with generalities and get right down to the business of selling."

HARRIS-SEYBOLD PUBLISH BOOKLETS

• Harris-Seybold-Potter Company recently published two booklets which should be of interest to both lithographers and printers contemplating the offset process. The two booklets "Facts About Printing Profits" and "Wings of Progress" may be obtained by writing the company, 4510 East 71st Street, Cleveland, Ohio.

RELATION OF PAPER PROPERTIES TO REGISTER IN OFFSET LITHOGRAPHY

• The National Bureau of Standards has tested out its recipe for the manufacture of wood-fiber lithographic paper, which minimizes misregister of color prints, with very satisfactory results. Through previous study, in both laboratory and printing plant, of commercial papers used for this purpose, it was found that most of the misregister troubles were caused by lengthwise expansion or contraction of the paper between printing. Noting that the least lengthwise change occurred when a large proportion of the fibers lay in that direction, the investigators evolved a way of manufacturing paper of maximum quality in this respect. Papers, made in accordance with the newly developed practice by three cooperating manufacturers, were subjected to experimental printings at the Coast and Geodetic Survey and improved register was obtained. A detailed report of this work has been published as bureau Research Paper No. 730, copies of which can be obtained from the Superintendent of Documents, Washington, D. C., for 5 cents (cash).

Paper for offset lithography must have the proper "grain" for successful color printing. In cooperation with the Lithographic Technical Foundation, the bureau is bringing to light much needed information on how paper should be made for modern high-speed offset printing. In this type of printing, from two to twenty or more colors must fit with exactness one on top of another. Poor fitting of the colors, termed misregister among printers, caused serious economic losses. It is to assist in combatting these losses, that the scientific studies on lithography are being made at the National Bureau of Standards.

WHAT CAN PHOTO-LITHOGRAPHERS DO TO IMPROVE THEIR PRODUCT?

• With the price warfare considerably out of the way, the greatest other single handicap under which the industry is operating, is the inferior product turned out by some establishments.

Lack of skilled mechanical help and the desire of some firms to accept an order whether they are equipped to turn out the work or not has given many a buyer excuse for refusing to even interview photo-lithographic salesmen.

The photo-lithographic process has come far enough along the road now so there should be no excuse for sloppy, inferior work.

It is interesting to record that recently several photo-lithographers sat down together for the expressed purpose of discussing what can be done toward improving the quality of work produced in their plants. Some of the ways of improving the product are:

1. Engage competent mechanical help and pay adequate wages.
2. Use materials—films, paper, ink and supplies which spell quality.
3. Ask your camera man about the camera equipment.

Spots, in the lense, poor focusing, improper solutions will spoil many jobs before you get started.

4. See that every plate is checked and double checked. before it goes on the press. A good tuscher earns profits.
5. Set a job in type whenever possible. Use type for heads and captions regularly.
6. Justify your retyped copy whenever possible. Varityped material often adds quality to a job.
7. Don't take a color job unless you are equipped to turn it out. Sell an extra color to your accounts whenever it can be done.
8. Standardize on the better grade of bond and offset paper.
9. Use ink which has been prepared for photo-lithographic work.
10. Make it a point to check the first sheet off the press for imposition, register and folding.
11. When you produce a good job, don't let a sloppy binder spoil it.
12. Turn down cheap work which does not produce a profit.
13. Turn out one or two advertising pieces which will help lift you above the mad scramble for unprofitable work.
14. Set a minimum charge for any job accepted. Save yourself from the loss incident to orders for 100 copies of an 8½ x 11 job.
15. Adopt a definite sales policy. See that your salesmen know quality, that they sell it and that they build accounts rather than sell orders.

CONDITIONING LITHOGRAPHIC PAPER FOR OFFSET PRINTING

• In a study of the relation of moisture content of lithographic paper to distortion in multicolor offset prints, the National Bureau of Standards has found in a press room operating at 45 per cent relative humidity, that the moisture content of the paper remained practically constant when the paper was pre-conditioned to approximately 7 per cent above the room condition. This is an important point in obtaining accurate register of successive prints since it appears to offer a means of avoiding dimension changes in the paper caused by moisture from the wet printing plate. In normal commercial practice, the paper is conditioned to equilibrium with press room air, and water from the plate causes it to expand during the first few printings. By starting the printing with the paper in moisture equilibrium with the higher humidity the loss of moisture caused by the lower press room humidity and the gain of moisture from the press were balanced, and no expansion occurred.

• I had six honest serving men
They taught me all I knew,
Their names are What and Why and When
And How and Where and Who.

—Kipling

STICKING TO A PRICE

• Time was when the price of a given suit of clothes varied widely with the ability of various customers to beat down the price at which it was originally quoted. Subsequently a few of the more progressive spirits in the industry decided to charge the same price to everybody for any given suit. The public liked the idea and gradually the old policy of "sliding scale of prices" for the same merchandise became practically defunct, until now only the lowest strata of retailers conduct anything other than a one-price business.

A buyer of lithography prefers to deal with a one-price lithographer just as he prefers to buy his clothes at a one-price establishment. This may be rather difficult to believe in view of his occasional exhortations to "sharpen your pencil on this job—your price is way out of line," but the fact of the matter is that his experience in buying from the average lithographer has taught him that the price originally quoted is not always the lowest price at which a job can be obtained. He is simply attempting to determine whether or not you are to be placed in the same category with those lithographers who invariably set their price a little higher than it should be, with a view to cutting it down later at the customer's demand.

If you will figure your costs accurately, add a conservative profit, and stand or fall on your original figures, you will not only run a much better chance of standing than of falling, but you will gain the respect and confidence of the customer—a mighty valuable asset in the securing of his future business.

The time spent in haggling and beating down a price is a dead loss to the customer, and he will appreciate the privilege of dealing with a lithographer who quotes his best price first.

Of course there is a certain class of buyers who will attempt to beat down a price, no matter how low they know it to be. This is the type of man that picks out the lowest bid received, calls up the lithographer who submitted it and tells him that he "should like to give him the job, but there is another lithographer just a little lower—can't you shave your price a little in order that I can give you this job, as I should like to do?" Trying to lower a lithographer's price by referring to purely mythical competition is a practice all too common among this class of buyers, and often the lithographer who would have gotten the job anyway is bluffed into lowering his price to a point where he actually handles the business at a loss. The only safeguard against being bluffed out of all or part of your legitimate profit is to set a reasonable price on every job, and then stick to it.

Once you gain a reputation as a one-price printer, you will find few customers attempting to beat down your prices, more business will come your way and your relations with your customers will be mutually more pleasant and satisfactory. On the other hand, once you get into the practice of lowering your prices on request, you will find it very difficult to convince your customers that any price you quote is not subject to reduction, and you have fallen into the same unbusiness-like rut as the old-time clothing dealer.

THE VOGELTYPE ALIGNING PAPER

• Lithographers will be interested in United States Patent No. 1,992,017 just issued, which offers a simple method of setting aligned copy on ordinary typewriters without calculation or retyping, by the use of a special stretchable paper. The paper also makes it possible to secure various sizes and styles of type on any standard typewriter, without attachments of any kind. The patent was issued to Joseph Spiel-Vogel, of 24 Commerce St., Newark, N. J., who has organized the Vogeltype Aligning Paper Corp. to manufacture and market the invention, called Vogeltype Aligning Paper.

Although the sale of Vogeltype Aligning Paper was formally only begun on Jan. 2nd of this year, it is already being used by a number of important government departments, lithographers and large corporations throughout the country.

Copy is set up on Vogeltype Aligning Paper direct from handwriting or rough copy just as on ordinary paper, without special regard to alignment. Copy is aligned after it leaves the typewriter. Spaces between every letter and word are proportionately enlarged. Holes and vertical alleys are eliminated by this method. The only tools required are tweezers. The Vogeltyper constantly turns out new copy, so that twice as much work may be produced per typewriter, per typist, as by the old retype method. Errors are corrected by the proofreader without the use of an eraser or typewriter. Since the first copy is the final copy, only one proofreading is required.

A large eastern university last week accepted the Vogeltype method for setting up theses for its doctors' degrees, which will hereafter be printed by offset. The quality of results produced by Vogeltyping, which closely approximates monotype set copy, made it acceptable under the university's stringent typographic regulations. Amid western state university is now having a 575 page publication Vogeltyped in a classical language. The nature of the copy is so difficult, that until the advent of Vogeltype Aligning Paper, it could not be justified by the skip space method satisfactorily, and had to be printed.

The art of Vogeltyping is still too new to fully gauge its importance to lithographers. As operators gain more experience and speed, a more accurate measure of its economy will be available. The kind of results it produces cannot be secured in any other way except by actual typesetting, at much higher cost. Progressive lithographers are already finding many new applications for the paper, and each new use brings new business to offset.

OBJECTIONABLE SIZES AND SHAPES

• The Post Office Department is again urging Postmasters to exert their influence to procure even fuller cooperation from direct mail users in eliminating objectionable sizes of envelopes, folders, cards, etc. Mailed pieces that are extremely large or small or of irregular proportions frequently occasion extra handling for cancellation and distribution and frequently reach destination in bad condition. This is something for producers of direct advertising to keep in mind when assisting customers in planning mail pieces.

PHOTOGRAPHY AND LITHOGRAPHY

• A great deal of interest and in fact new business has been created in Washington because the photo-lithographers there were progressive enough to see the advantages of dramatizing the story of photo-lithography. The record Alois Senefelder has left of his researches made before he perfected lithography provide a fascinating story. Senefelder was the Edison of his time. He was poor and had a struggle to support himself while carrying out the many experiments which resulted in "chemical printing" as he called it, or lithography. During the early part of the last century lithography was used by great artists and some of the prints they made are priceless possessions in art museums. In those days the method of copying paintings, or any subject, was by first making a drawing of the proper size and then a tracing from that, which was then transferred to stone. Friar Bacon, centuries before Senefelder's time had invented the camera obscura, which became a scientific toy. During the early twenties of the last century, Nicephore Niepce, finding that asphaltum was sensitive to light, experimented in an attempt to fix the image given by the camera obscura, which resulted in the daguerreotype in 1839.

In that same year, 1839, Mungo Ponton discovered that paper soaked in potassium bichromate and dried was sensitive to light. Years later Louis A. Poitevin showed that it was the glue size in the paper that became light sensitive, and on this is based all the photomechanical processes.

As to applying Ponton's and Poitevin's discoveries to lithography, it is interesting to find that Dixon, in Jersey City, and Lewis, in Dublin, Ireland, were both attempting this in 1841; just how far they succeeded it is difficult to ascertain.

For the benefit of the student who wishes to follow the work of some of the early inventors of methods for applying photography to the litho press here are the names: Zurcher, of Paris, 1842; Lemerrier, Paris, 1832; Louis A. Poitevin, Paris, 1855; L. H. Bradford, of Bradford & Cutting, Boston, 1858; P. Gibbons, 1859; E. I. Asser, Amsterdam, 1859, and William Toovey, Brussels, 1859, came the greatest invention of them all, by John W. Osborne, of Melbourne, Australia. Osborne coated fine linen paper with gelatin and albumin, and on it made a lithographic transfer by photography, and from that time dates the real wedding of the camera and lithography.

On March 4th, 1873, the New York Daily Graphic, a daily illustrated newspaper, created a sensation when it appeared on the newsstands produced by lithography. It illustrated the news of the previous day, lived to be eighteen years old and proved that the camera and lithography together could accomplish great things and would never again be separated.

When Ira W. Rubel found, over in New Jersey, that he could print on a rubber blanket, and offset the impression on almost any kind of paper, he gave planographic or surface printing an impetus that changed lithography or printing from stone to what is known as offset printing. In applying photography to offset printing it became necessary to make the photographic print directly on the grained zinc or aluminum sheet.

A study of the work of Senefelder and these fathers of photo-lithography will make us all better craftsmen, and the more we know of them the more we will be impressed with the fact that they were "giants in their day."

The material dramatizing photo-lithography is being planographed in booklet form. One copy of the booklet may be obtained without charge by all members of the association.

PHOTO-LITHOGRAPHIC SALES COURSE ATTRACTED MANY

• The photo-lithographic sales course now completed drew an attendance of sixty salesmen. In addition to those who attended the session photo-lithographic houses in all parts of the country enrolled by correspondence. That the course was helpful to both class and correspondent students is evidenced by comments which have come to hand. One correspondent in Seattle, Washington, writes:

"I should like to say that we have been receiving tremendous good from the information you have been sending us. The course on selling photo-lithography has been extremely helpful to us and I know we are going to get a lot of good out of the information contained therein."

The material delivered in the sessions has been planographed and is in loose-leaf binders. The entire material can be secured from headquarters three dollars to members and five dollars to non-members.

TRADE ASSOCIATION NOTES

• We have received considerable comment on the article in the February Photo-Lithographer entitled: "Selling On A Price Or Quality Basis." Printing News, in its March 9th issue says:

PRICE OR QUALITY?

"Exhortations to printers to see the sane side of selling quality rather than price have been so frequently uttered, that to harp on the same matter again might seem futile.

"But one division of the printing business here in New York succeeded in accomplishing a marvelous achievement during the past year—the uniform raising of prices to a sensible level with profit for all. To be sure, there is chiseling even today among offset concerns, but on the whole the price situation in that field is immeasurably improved over what it was a year ago.

"Hence, it might not be amiss to reprint here some of the salient points of the quality vs. price argument as viewed by the offset people in this locality. The following is an analysis of what the letterpress printer's competitors believe." And then follows on the editorial page the article we published in our February issue.

• He is a clever man, my printer, whom I discovered several years ago, and whom I have insisted on sticking to ever since. They say "He is a little dearer." "Well," I answer, "ought he not to be, being considerably better?"

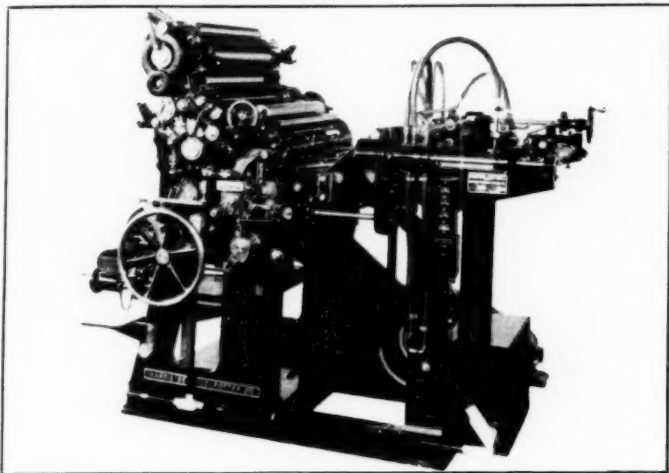
—Thomas Carlyle

BUILDING A QUALITY BUSINESS

By H. A. PORTER
Vice-President in Charge of Sales
HARRIS-SEYBOLD-POTTER COMPANY
Cleveland, Ohio

• I have followed with keen appreciation the educational work of The National Association of Photo Lithographers with both the Craft and the buying public. As printing equipment manufacturers, we have been sensitive to the positive menace in an appeal of too much price and too little quality. Consequently the progress made already toward raising prices for planographic work to a sane profit level for quality is a subject on which the industry is to be congratulated.

In our office we regarded the factual cost information published in the February issue of The Photo-Lithographer



Single-color 17 x 22" Harris Offset Press
Maximum Sheet 17½ x 22½", Minimum 8½ x 11"

of such importance that a copy was at once placed in the hands of every one of our men. We want to counteract as do you dissemination of false information.

It is axiomatic that if quality work is to be produced and sold at quality prices, it must be produced and can only be produced on quality presses. This is just another way of saying that there is the right press for the right work, and without the right equipment both job and profit suffer.

In Montreal recently I pointed out that obsolescence in the graphic arts was not restricted to the junking of old or outworn presses no longer able to produce profitably in a competitive market, but was equally applicable to methods and presses for the jobs of the plant. In its own proper field for specific work some one press is right and others wrong. Methods, presses and press sizes can be most profitable only as they fit into the work and profit of the individual plant. There is no better measuring stick for plant and management modernization or obsolescence programs than action on so basic a truth as this.

So convinced are we of this fact that because of it we redesigned our entire offset press line to meet today's demands. Culmination of our five year press modernization

program is evidenced today in our size grouping of presses. It became with us a matter of your profit production in your press room—of your cost and your volume of saleable sheets at the end of the day.

As pioneer builders of offset presses we adhered for years to the original and proven models. Improvements were made continually, but no basic change in design. Over the years we developed sixteen sizes which with the additions and improvements finally gave us more than forty models. Then our engineering and sales departments collaborated, standardizing wherever advisable to produce entirely new designs in offset presses. These presses have points of inter-relation, interchangeability, accessibility and ease of operation impossible in the earlier designs. It is especially significant to men whose livelihood depends on press room production, that each press has been designed and manufactured on principles which experience in manufacturing and actual use has shown to be sound.

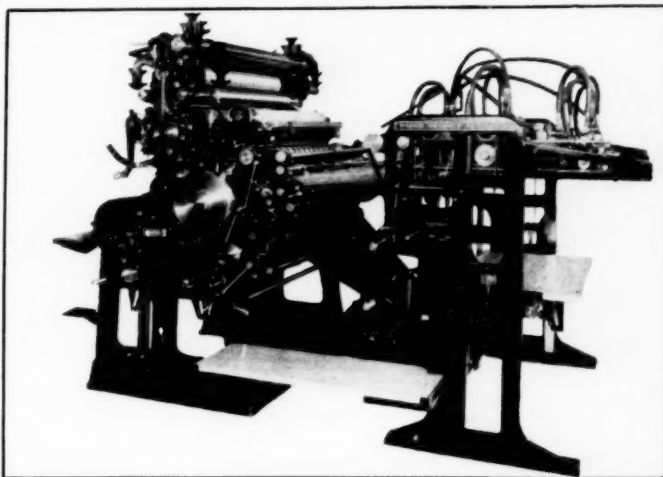
Press men familiar with any press of one group can readily operate any press in any other group.

Three sizes of these new offset presses are particularly adapted to your work as photo-lithographers. We found a real need for a small offset 17 x 22 to take four 8½ x 11 forms. So we designed our new LSB 17x22, with pile feeder, three point tumbler gripper registering mechanism and pile delivery—a commercial offset jobber for real profits to you.

This Harris 17x22 offset is a splendidly built, medium-priced job press which embodies all features requisite to produce quality work. Design and construction insures economical maintenance and minimum depreciation. It enables the Photo-Lithographer to take small run jobs at a profit and to obtain much of the business which usually goes out of town. Speed on normal register is 7,000 impressions per hour and on close register 6,000.

For concerns with larger volume we designed the EL 22x34 and the LSC 32x44, both optional in tumbler gripper or feed roll registering mechanism. The EL 22x34 size continues to prove a most exceptional favorite through the industry. It handles 8½ x 11 eight up.

The Harris 22x34 is built to give maximum production
(Continued on Page 15)



Single-color 22 x 34" Harris Offset Press
Maximum Sheet 23 x 36", Minimum 10 x 14"

NEW MONOTYPE-HUEBNER METHOD OF MAKING OFFSET PRESS PLATES

• Among the most important recent contributions to the work of making offset press plates are three new units for photo-imposing known as the Monotype-Huebner Layout and Register Table, the Monotype-Huebner Register Chase and the Monotype-Huebner Registering Vacuum Printing Frame, all made and sold by Lanston Monotype Machine Company, Philadelphia. These three devices make possible the operation of a single system for the production of offset press plates for either single-color or two-color work. By their use, reproduction of type forms and halftones can be combined on the same press plate, and step-and-repeat work or repeat images on the same press plate may also be done.

The Monotype-Huebner Layout and Register Table (described herewith) is an all-metal precision instrument for the accurate production of layouts, line-ups and centering negatives and squaring margins, and for use with the Monotype-Huebner Register Chase in registering negatives. The working top of the table is ground-glass plate, on which both horizontal and vertical lines are ruled on the smooth side of the glass. The glass plate is illuminated by an incandescent lamp. An attachable and movable T-square gauge is an important unit for squaring and line-up work. On the left-hand and bottom edges of the table top are steel scales graduated to thirty-seconds of an inch. By means of the scales and with the use of the T-square the operator can make an accurate layout on a piece of paper taped to the surface of the glass-plate top of the table.

The Monotype-Huebner Registering Vacuum Printing Frame is of all-metal construction, and is provided with a movable lamp. The frame is hinged on the bottom on a round steel bar and may be opened with either blanket side or glass side down, as preferred. It is made of aluminum. "Water-white" glass is used, permitting the passage of approximately five per cent more of the visible light rays and forty per cent more of the actinic rays, thus permitting shorter exposure time and more accurate transfer of the image.

The link between the Monotype-Huebner Layout Table and the Registering Vacuum Frame is the Monotype-Huebner Register Chase. This Chase is of steel and is so made that it can be placed in the same position on both the Layout Table and the Vacuum Frame. A sheet of acetate film is stretched tightly over the Chase by means of adjusting screws. After the paper layout has been made on the Layout Table the Chase is positioned on the table with the acetate sheet in contact with the layout. The negatives are then taped to the acetate film in register with the layout and the necessary masking paper applied. After the negatives have been placed in position on the acetate film of the Registering Chase, the latter is lifted from the Layout Table and placed in the Vacuum Printing Frame for transfer of the images to the offset press plate. For jobs in which the same layout is used many times it is recommended that a thin metal sheet be used instead of the layout paper. To insure the same registered position each

time the metal layout sheet is used, a small jig is provided for drilling registering holes in the metal sheet and pins for registering these sheets in the same identical position each time they are used are provided.

The new Monotype-Huebner Photo-Composing Machine is of the vertical type. This machine has just been put on the market and is not yet in quantity production at the Monotype factory. It is of the most rigid all-metal construction and sets a new standard for precision in photo-composing machines. Inch spacing of the image center, both vertical and horizontal, is obtained by hardened steel locking pins engaging hardened steel bushings. Spacing of less than one inch is obtained by micrometer adjustments. This new vertical type photo-composing machine is linked with the Monotype-Huebner Register Table by means of a newly designed negative holder, which can be registered in position first on the Layout Table and then on the Photo-Composing Machine. These new negative holders are made in a variety of sizes.

EFFECTIVE SELLING

• "A wonderful salesman called on me this morning. He asked for only a minute or two and took no more.

"But in that brief talk he gave me his facts, figures, reasons—clearly thought out, logical, well phrased, brief but pointed. And I got every point.

"But I got more. There was something in his air, his dress, that suggested the quality of his product. He got my confidence from the start—and kept it!

"His last sentence had the right ring: 'You're busy,' he said. 'Let me know if I may go more into detail when you are ready—and the full story of our product and what it will do for you will be presented.'

"When we finished I found in my hand a complete memo of everything he had said (for my further consideration when I could give it time); and a return card to use."

ON LENDING MONEY

• I once had money and a friend;
On both I set great store.
I loaned my money to my friend,
And took his note therefor.
I asked my money of my friend,
And naught but words I got.
I lost my money and my friend
For sue him I would not,
If I had money and a friend,
As I had once before,
I'd keep my money and my friend
And play the fool no more.

—Anon

• For every art is a language, and to secure power and beauty and adequacy of expression a man must command all the secrets and resources of the form of speech which he has chosen.

BUILDING A QUALITY BUSINESS*(Continued from Page 5)*

inspire him with the knowledge possessed by you—that he would be willing to pay at least a nominal sum for the preparation of such a sketch. The *modus operandi* generally applied is about as follows:

- (a) Try to hold an interview in your own office.
- (b) Get your prospect to talk as much as possible about his problem.
- (c) Show your enthusiasm about his problem and product, thus leading him on to explain that problem in detail.
- (d) Always to be ready with a question when you feel his conversation is lagging.
- (e) Be sure you have a thorough understanding of his problems.
- (f) Show him your understanding by finally analyzing orally what he has told you—in brief form—thereby gaining his confidence.
- (g) Never give a conclusion after the first interview. Tell him you will think it over.
- (h) At the second interview, either by phone, letter or in person, tell him of the preliminary study and then proceed to sell him on the idea that effort and time will be required to do this job, and that you are willing to do it for a prearranged fee.

In our experience we have found very few *real* prospects who refused to pay a nominal sum. In the few instances where such refusal had been made we subsequently learned that we saved ourselves a lot of time and trouble by not dealing with that person or firm.

Finally, I should like to have the Associated Printing Salesmen, Inc., adopt the saying of a famous philosopher: "If I am not for myself, who will be for me? If I am but for myself—what am I? If not now—when?"

Allied to selling: If you are not going to think for yourself, no one will think for you.

In doing a job for a client, bear in mind to do all in your power to *enhance his business* and your success will follow naturally.

If you have a job to do, do it now—don't put it off for a later date. Many sales have been lost by putting something over for another day.

SELLING AN AGENCY*(Continued from Page 6)*

employ such a salesman is the very worst offender when it comes to mistakes, poor service, tardy delivery, etc.

"Now that I have a good line on the lithographers in my locality I am mighty careful in awarding any business whatever to any others than those who have done work for me in the past. In the first place, dealing with new shops has invariably led to grief, and lots of it, for they do not know my ways, nor do I know theirs. Perhaps I am entirely to blame for not issuing instructions that cover every small detail, but I expect a lithographer to use his brains a little and take part of the burden of the detail off my shoulders. Would you call that passing the buck? But a more important reason for not patronizing new shops is that it is so entirely unjust to those men who have so faithfully, intelligently, and willingly served me in the past. When these men have given me the best they had to offer, then why should any consideration be given to strangers? All this leads to the point that it will require a strong solicitation and a constructive solicitation ever to win me over to the point of risking another chance on the new lithographer.

"Many of the salesmen are prone to insinuate that the work done for me by houses other than theirs is not up to the standard. But in only a few instances have they been able to get down to brass tacks and show just exactly what was lacking to make the work satisfactory, or in other words to define the standard. In a constructive solicitation, according to my classification, it would be the duty of the salesman not only to point out the weakness in my material done by the other house, but to show precisely what changes would be required to make the piece measure up to the highest standard and further to explain why such changes should be made.

"The only motive for giving out work to men whose solicitation is so woefully weak is that of sympathy in its most pure and unadulterated form. Work should never be given to such men for every buyer has too many friends in the lithographic business who do satisfactory work consistently."

**THIS HEADING WILL BE SUPPLIED LATER—
BUT SET IN TYPE NOW***(Continued from Page 13)*

on quality black and white and process color work. It is an especially valuable unit for planographic production by reason of its adaption to both long and short runs of highest quality. Features include Harris pile feeder, quick change plate clamps, micrometer impression cylinder adjustment, quick cleanable type ink fountain, positive chain type pile delivery and automatic safety devices. Speed on normal register is 6,000 impressions per hour and close register 5,000.

The Harris 32x44 which in reality takes a sheet 35x45, is amply large for the 34x44 stock, or sixteen up of 8½x11 multiples. Its versatility coupled with its high speed as well as its accessibility and efficiency make it unsurpassed for quality and quantity production in its size.

There is no question, figured on 8½x11 multiples as clearly shown in the cost data of February's Photo-Lithographer, but that a double or quadruple size press will turn out more production at a lower per thousand cost than the 17x22.

We want to say frankly after careful examination of your cost data that we are satisfied, taking into account all the divergent factors of equipment, job, stock, method and management, that the figures are well averaged. It is good to avoid always as you have done, the danger of cost tables that are too low to safely represent whole cross sections of industry. There will always be men and plants whose general averages are better than others.

It is a wholesome sign that almost without exception Photo-Lithographers are equipment conscious today—interested in everything which will increase their profit and their production. Our recently announced new press line in which is embodied all the engineering and sales experience accumulated over the years came at a most opportune time. Standardization with us has this unusual meaning—it is standardization primarily for your profitable operation of the presses.

TYPOGRAPHERS • TO • PHOTO • LITHOGRAPHERS

IN step with the times we early recognized the Photo-Lithographer's need for high quality type-setting and typographic designing and have developed a department to take care of this need.

- We're the typographers who understand your requirements and can help you in all type problems.
- We have more than 2000 sizes and styles of type, borders & ornaments from every corner of the earth.
- We have a large monotype department for composition of body matter and casting of new type.
- We have an art department ready to develop stunning layouts or inject new life into old ones.
- We were privileged the typographic honor of doing this March issue of THE PHOTO-LITHOGRAPHER.
- We suggest you send that next typographic job to the Typographers to Photo-Lithographers—then wait and see how those repeat orders come in.

Lee & Phillips • Inc

235 East 45th Street • New York City

